1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais

178 other African traits, which, though essentially utilitarian, in Africa, also allow play for the æsthetic impulse, have been lost as well. Ironworking is absent not only because the necessary deposits of iron ore are lacking, but because the technique of shaping the metal into various forms, which in Africa is in the hands of specialists, was apparently suppressed in the time of slavery. No native cloth is woven. Basketry has survived, but whereas in Africa designs of no small artistic merit are achieved in this medium, it is markedly utilitarian in Haiti. Even from a technical point of view, the basketry forms are of the simplest, the panniers used for transportation of products on mule-back being merely an in-and-out weave, and the plaited strips of which hats and the *macoute*, or carrying basket, are made are of a parallel simplicity.

Few African recreational forms have survived. *Wari*, the draughts-like West African game found today in many parts of the West Indies, is unknown in the interior of Haiti, though it has been introduced into Port-au-Prince, where it is played by longshoremen who have learned it from the sailors of near-by islands. String figures, important in West Africa, are not encountered, and no children's pursuits comparable to the play of young Africans were seen in Mirebalais, if the minor ceremony of marking the loss of childhood teeth be excepted. African types of recreation have in the main given way to cock-fights and card-games, both of which derive their interest from the opportunities they offer for gambling—a fact important in itself, since gambling is not one of the widespread African vices. The most important card-games are *trois-sept*, *marriage*, and *bezique*, and both men and women know them and play them for stakes. Similarly cock-fighting, particularly during the dry season, is a passionate avocation of the men. Large sums are wagered on the results of an encounter, and feeling often runs high.[6]

The Haitian genius for art and recreation is best embodied in the dance and its accompanying songs and drum rhythms. Virtuosity is attained not only by the dancers, but even more

3: Leyburn Z-4, 5 (no date) 1966
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any usual measure. But Haitians do produce by traditional craft methods a surprisingly large number of the articles they need for daily life. In the countryside it is possible to see many persons engaged, mostly on a part-time basis, in craft activities and home industry that have their roots in the prerevolutionary era. Leatherworkers operating small, crude tanneries still flourish. Charcoal-burners, and operators of small lime kilns that produce building material, are found in every village. Smiths make and repair simple tools, working with forges of archaic design. Combs are made from cows' horns and tortoiseshell, buttons from bone; carrying-bags, fish traps, and a wide variety of baskets from withes, bamboo strips, and grasses; wooden bowls, mortars and pestles, tool handles and spoons from local woods; dippers, pots, and candelabra from tin cans; and sandals from tires and inner tubes. Sawyers cut and dress timber; cabinetmakers still manufacture simple furniture of traditional design from the fast-disappearing tropical woods; many women, working either with the simplest sorts of sewing machines or by hand, make clothing for use and for sale. Along the coasts there are dugout-makers, shipbuilders, and sail- and seine-makers. Simple mattresses, fabricated from local grasses, are sold in every large marketplace, as are crude ceramic wares made by local potters. At the start of the twentieth century, Italian immigrants brought a sturdy tradition of cobbling to Haiti, which has been destroyed only recently by the flood of American imported shoes with their attached prestige, until recently, *vitièlo* was a colloquial term for shoe, coming from the name of the most famous of those Italian cobblers.

One of the striking features of Haiti's craft traditions is its relative stability since the revolution. It was under slavery that Haitians first became "westernized," learning what were then standard French craft practices, adjusted to local colonial conditions, probably with some modifying features coming from the African past. It was before the revolution that the Haitian people learned and stabilized their consumer tastes, agricultural and craft standards, and work procedures. Such preferences and standards were worked out primarily in terms of the demands of the plantation regime itself; but even the most repressive social system leaves some opportunity for acculturation. Today's sugar-making shops and rural rum distilleries employ techniques centuries old and little modified over time. Housebuilding and woodworking techniques in the countryside are substantially